

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

OCTOBER 1926

Eastman Commercial Panchromatic Film

Eastman Commercial Panchromatic Film is now 70% as fast as *Par Speed* Portrait Film when used without Filters.

But the real speed of the Panchromatic is seen when Filters are used. It then becomes twice as fast as the fastest orthochromatic material.

With full color-sensitiveness, its non-halation quality and this unusual speed, Panchromatic Film may now be used for practically any photographic work where correct color rendering is desirable.

Ask your dealer for the free booklet, "Color Films, Plates and Filters for Commercial Photography."

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

You can ignore reflected light—can paint the walls of your darkroom pure white if you use a properly equipped Safelight Lamp.



Eastman Safelight Lamp

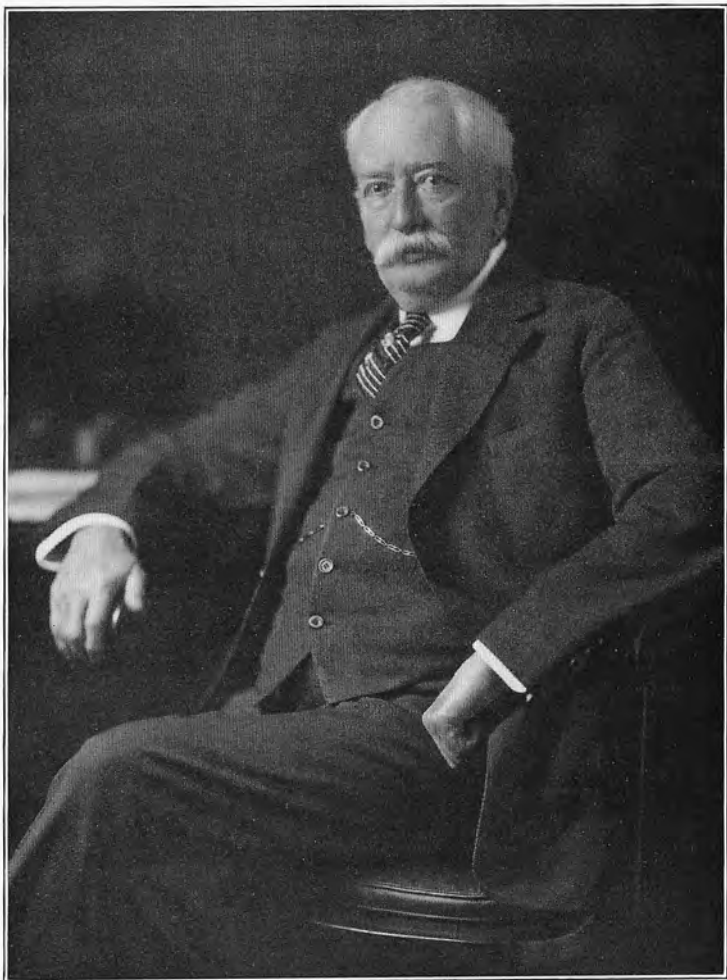
For a general utility lamp nothing better can be found than the Eastman Safelight Lamp. It may be attached to any drop cord or wall socket, accommodates 5 x 7 Safelights of any series and uses a 10-watt lamp. It is made of metal and is strong and substantial.

Eastman Safelight Lamp	\$3.00
Extra 5 x 7 Safelights, any series75

Your dealer will show you a complete line of Safelight Lamps that will insure proper dark-room illumination.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



*By William Bruce Poynter
Cincinnati, Ohio*

Eastman Portrait Film
Negative, Vitava Print.



VOL. 18

OCTOBER 1926

No. 8

FORTY-FOURTH ANNUAL CONVENTION OF THE P. A. OF A.

THE first convention of the Photographers' Association of America was held in Chicago, and we imagine that convention would have appeared as a side show beside the big show which was put on in the Chicago Coliseum in August.

There were 1,590 persons registered but, of course, only a portion of these were studio owners. We are advised, however, that the Association has 1,165 members who have paid their dues, notwithstanding the fact that many of them could not attend the convention.

The Chicago show deserved a much larger attendance because it was the biggest ever put on by the Association. The two Chicago Photographers' Associations, the convention manager, Mr. A. S. Hurter, the General Secretary, and the board of officers deserve much credit for planning the exhibits and arranging the excellent

programs that were offered both in the portrait and commercial sections.

The fact that the hall was so large and that commercial and portrait programs had to be put on simultaneously at opposite ends of the building made it quite impossible for anyone to get the benefit of more than a portion of the many good talks and demonstrations.

Both programs were carried out practically as advertised. These included a business talk by H. G. Heffner of Detroit; "How to Photograph Business Men" by Louis Doworshak of Duluth; "The Adventures of a Child before the Camera" by Marcus Adams, F. R. P. S., retiring president of the Photographers' Association of Great Britain and Ireland; Special demonstrations of portraiture to the public by William B. Poynter of Cincinnati; "Fifty Years on Fifth Avenue" by William Hol-

linger of New York; "Balance of Light and Shade" by Will H. Towles of Washington; "How to Photograph Children" by Walter Scott Shinn of New York; "Direct Advertising" by Homer Buckley of Chicago; "A Heart to Heart Talk with Employees," the second talk by Mr. Adams; A business talk by Miss Virginia Whittaker of the Breckon Studios, Pittsburgh; "Photography as I Know It" by Colonel Edward J. Steichen of New York; "Photographic Mosaics" by Wm. T. Barnum, Chicago; "What Associations Mean" by Louis J. Flader, Secretary, Photo Engravers' Association of America; "Photographing Textiles" by C. W. Howson, Minneapolis; "Pointers in Negative Making" by John I. Crabtree of Eastman Research Laboratory; "Photo-Color Process" by Jeffery White, Detroit; "Motion Picture Equipment" by F. A. Cotton of Bell & Howell Co., Chicago; "The Field for 16 mm. Cameras" by A. B. Cornish, Eastman Kodak Co.; "Making Commercial Motion Pictures" by Mr. Gundlach, DeVry Corp., Chicago; "Securing Production on Colored Photographs," Howard H. Webster, Chicago; "Radio Photography," C. T. Schrage, A. T. and T. Co.; "Aerial Photography," Chas. Vance, courtesy Air Service, U. S. Army, and special demonstrations of Photography with Models by Harry DeVine of Cleveland.

Such a program would be very

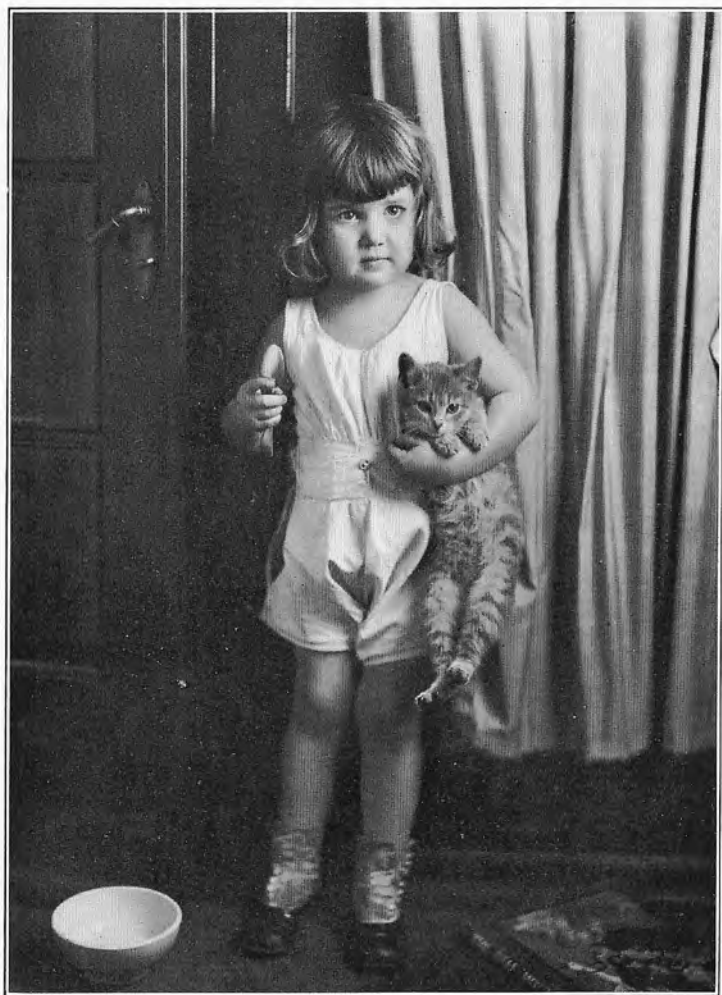
difficult to beat, but it would seem much better to sacrifice a few numbers and condense the remainder so that every photographer who attends the convention could hear every talk and see every demonstration. This may not be practical but it is very disappointing for one who is interested in both portraiture and commercial photography to have to miss half of the good things on the program.

Vice President Chas. Aylett of Toronto deserves great credit for securing the picture exhibit which was the largest and best we have ever seen. Practically every section of the country was represented, and in addition there were a number of fine foreign exhibits. Of these the outstanding one was that of Mr. Marcus Adams, who was also the featured attraction on the convention program.

Mr. Adams' pictures of children are wonderful both in expression and lighting, though he explained that in making these child portraits his entire attention is given to the securing of expression.

To account for this he explained that the lights in his studio are so arranged that they will produce the effects of light and shade that he desires. Then when the child comes into the studio he gives his entire attention to the child while an assistant operates the camera.

It sounds very simple when Mr. Adams explains it but without question he is a rare genius as well



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as an untiring worker, and he understands and loves children. These, we think, are qualifications that are necessary to success in this very important branch of photographic work.

Mr. Poynter's demonstrations with a small flashlight outfit of his own devising were marvelous. He arranged his subjects and made exposures just as fast as it was possible to change films in the camera, and needless to say he held the attention of his audiences.

A feature of Mr. Poynter's demonstrations was the fact that for each exposure made he showed an excellent print on the exhibition boards the next day. The prints indicated the fine quality of the film negatives, the excellent lighting and posing of the subjects and good expression, which Mr. Poynter is noted for securing either in the child or grown-up subject.

In the commercial section, Harry DeVine's demonstrations of fashion photography were of unusual interest to commercial photographers. This line of work is becoming more and more important each year and as Mr. DeVine is an excellent demonstrator, used attractive models and had a good stage setting for his work, this feature of the program was a very attractive one.

Space forbids our calling attention to each number but we must say that there was not a dull spot on the entire program and every number was filled with valuable

instruction. This makes it all the more regrettable that there was not a larger attendance to secure the benefit of the unusual talent that was provided.

The commercial exhibit was the largest and best we have ever seen and would have been a revelation to any business man who might question the value of photographs for advertising or sales promotion. Commercial photographers are doing some wonderful work and the best of it is being shown at the National Convention both in group and individual exhibits.

The manufacturers' exhibit completely filled the big hall from end to end and this was a show in itself. The largest single exhibit was that of the Eastman Kodak Company and this was almost filled with an unusually large display of negatives and positives made on Eastman Portrait Film and prints on the various grades of Eastman Papers. One might have spent the entire week very profitably studying the thousands of pictures in the various displays.

We almost forgot to mention that in addition to the general exhibits there was a special Chicago exhibit in which every member of the Chicago association displayed a screen of his individual work.

The officers elected for 1927 are: President, Alva C. Townsend, Lincoln, Nebr.; Vice President, Charles Aylett, Toronto, Canada; Second Vice President, D. D. Spellman, Detroit, Mich.; Treas-



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surer, John R. Snow, Mankato, Minn. Lee Clark Vinson of Cleveland, Ohio, was appointed General Secretary by the Board and the next place of meeting was left to the discretion of the Board.

In the Commercial Section, for the coming year, James Scott, Baltimore, Md., was elected Chairman; H. Hesse, Louisville, Ky., Vice Chairman; Grant Leet, Wash-

ington, D.C., Secretary-Treasurer.

There was an excellent program of entertainment terminating in a big banquet on Thursday evening and all of those who attended had the times of their lives.

It was a wonderful convention and everyone connected with it, from President Brakebill to the individuals of the Chicago committees are to be congratulated.



BEGIN YOUR CHRISTMAS ADVERTISING EARLY

You may have thought we were a trifle early last month in our suggestion that you begin your advertising for Christmas business early in October, or you may have felt that October was a long way off. But if you read on to the finish you saw our offer of copy for a Christmas advertising campaign and understood we were urging that you make your plans early.

This copy is now ready and may be secured by writing us a card and asking for the Christmas Series, Portrait Advertisements offered in Studio Light.

The series consists of a dozen advertisements, each one containing an illustration, a desire-creating bit of text and a suggestion that the reader have portraits, to be used as Christmas gifts, made early.

The ads are shown in three sizes but the text and cuts can be

used in any size space you prefer, the proofs being mere suggestions and furnishing you with our idea of the kind of copy you should use.

Make any use of these ideas you choose—change the copy, order all or any of the cuts you care for but don't get away from the idea that to make people buy photographs for Christmas you must first make them *want* photographs.

We think it is next to useless to talk about styles or prices.

All of our suggestions aim to get the horse in front of the cart where he belongs. Add to the copy if you think it is absolutely necessary but let the reader get the desire-creating argument with which each of our ads begins.

We don't think they need more than your signature, address and telephone number. If you add to them you will either have to use



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more space or smaller type and smaller type will make them harder to read.

We don't think it is at all necessary to make a special discount to get people to have pictures made early. Most people think special discounts mean nothing—that they are merely bait. Giving extra photographs away on special offers is even worse. Such a practice doesn't create a demand—it fills a demand and you lose an order.

Advertising, if sufficiently attractive to get attention and sufficiently brief, will be read. If the suggestion that the reader have photographs made is convincing, a practical and desirable use for photographs is suggested, and action is urged, then advertising has done all that is de-

sired and can be expected.

Your reputation, your display case, the accessibility of your studio, its attractiveness and the treatment of the prospective customer in the studio will largely determine the volume of returns from your advertising.

Send for these advertising suggestions, get advertising rates from the paper which goes into the homes of those you wish to reach with your advertising and then contract for sufficient space to keep photographs in the minds of those who are looking for gift suggestions.

The earlier you get these suggestions of photographs for Christmas broadcast, the longer your Christmas season will be, so begin your advertising at once.



Advertising may persuade a photographer to try Film but the thing that keeps him using it is Film quality.

The best advertisement for Eastman Portrait Film is the thousands of satisfied users. Get Film quality in your own negatives and you, too, will be a Film enthusiast.

EASTMAN PORTRAIT FILM

Par Speed—Super Speed



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THE PICTURES AND THE MAN WHO MADE THEM

WILLIAM BRUCE POYNTER is one of the few photographers who prefer to make portraits in the homes of their customers and who, as a result, never lack for variety in effects.

He is a Cincinnati photographer but his activities are not confined to his home city. His fame as a home portrait and child photographer is widespread and he receives many calls which take him far from the home studio, but his work is so different from that of most photographers that he does not consider himself a competitor of any of them.

Mr. Poynter uses a small flash bag of his own invention which can be reloaded very quickly and with this, a portable camera, Portrait Film, a reflector and the accessories found in any home, he is equipped to work anywhere at any time.

Those who saw him demonstrate at the Chicago Convention were not only impressed with the excellent quality of the negatives produced by flashlight, but with the speed at which he works.

He has a decidedly pleasing personality, which is a big asset in child photography, and as fast as he secures the expressions he desires they are recorded on the film. The saying: "quick as a flash" is literally true with Mr. Poynter's

equipment and method of working.

While child portraiture may represent a large portion of his work, he is not a specialist in the sense that his work is confined to one class of subjects. He is an excellent photographer of men and women and the family group never gets away from him.

To look at Mr. Poynter's lighting equipment it seems almost unbelievable that so small an amount of light is sufficient to produce the results he secures, or that he can know the effects his light will produce, but he has worked with it for so long that he doesn't know the word failure. The light is instantaneous, the flash explodes when the shutter opens and the film records the picture faithfully.

We had hoped to show some of the results of Mr. Poynter's convention demonstrations but as the convention was late in the month it was necessary for us to select portraits made in the course of his regular work, which probably give a better idea of the man's versatility. His convention demonstration pictures will, without doubt, be reproduced in some of the other magazines during the coming months.

The strength and directness of flashlight are so well known that these pictures are an excellent



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recommendation for Portrait Film and its ability to render a long scale of gradation. You probably don't use flashlight but you need never hesitate to use artificial

light sufficiently strong to give you a brilliant result with the assurance that film will record the full scale of gradation from high-light to shadow.



THE RIGHT PLACE FOR YOUR CRITICISM

THOSE of you who have seen the picture exhibits of this year's convention have been able to secure a very fair idea of the work of a number of photographers—have seen pictures you would like to equal and others you no doubt felt were no better than those you make in your own studio. But one learns a great deal by a comparison of these examples of the best work of a great number of exhibitors.

There is, no doubt, a great deal of satisfaction in selecting your very best pictures, placing them in a big exhibit and having them criticized by one whom you feel is competent to point out your mistakes.

Everyone likes praise and there is always some praise, too, but did you ever stop to think that what really helps you most is criticism of your failures?

If every picture you make could equal the best picture you ever made you would probably have so much business that you wouldn't care for criticism. But this is not the case.

Every photographer makes pictures that are above and below his average and the way to improve is by a study of the failures. Let the successes stand on their own feet but cut down the failures by study and constant improvement.

As the average of good results is increased the outstanding successes will also increase, until what you considered your best work will come to be the average, every-day accomplishment.

One way to get real help is to have your receptionist keep the proofs of all negatives that have been rejected for what seems to be a good reason. Also to keep proofs of negatives accepted by the same sitter and at regular intervals to make a comparison.

In most instances your receptionist can tell you why the customer did not like the rejected ones and you can judge fairly well whether or not the criticism is justifiable.

But beware of a volume of criticism of a similar nature with which you do not agree. You may



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be mistaken, but in any event it is folly to continue a style of lighting or posing that does not please your patrons—and it's expensive, too.

The receptionist can possibly be of great help to you, if you can persuade her to be frank in her criticism, but she won't be frank if you do not show that you have respect for her opinions. She is the real point of contact between you

and the sitter and she can give you the best possible idea of what the public likes and what it doesn't like.

You wouldn't take your failures to a picture exhibit to have them criticised, but you can listen to criticism, practice it yourself on the work of others and then go home, as we have suggested, and criticise your own failures, not your successes.



A CHRISTMAS ADVERTISING PICTURE

LAST year we offered an advertising picture for a "Mothers' Day" display—a picture to go in the street case or window that would suggest to those who stopped to look that a photograph was the most appropriate gift for Mother.

We are now preparing a similar story-telling picture that will suggest the use of photographs as Christmas gifts. We are not able to show you the picture until next month but we may have a copy ready to mail you before that time, so we are making this announcement to enable you to get your order in early.

The picture will be a photo-

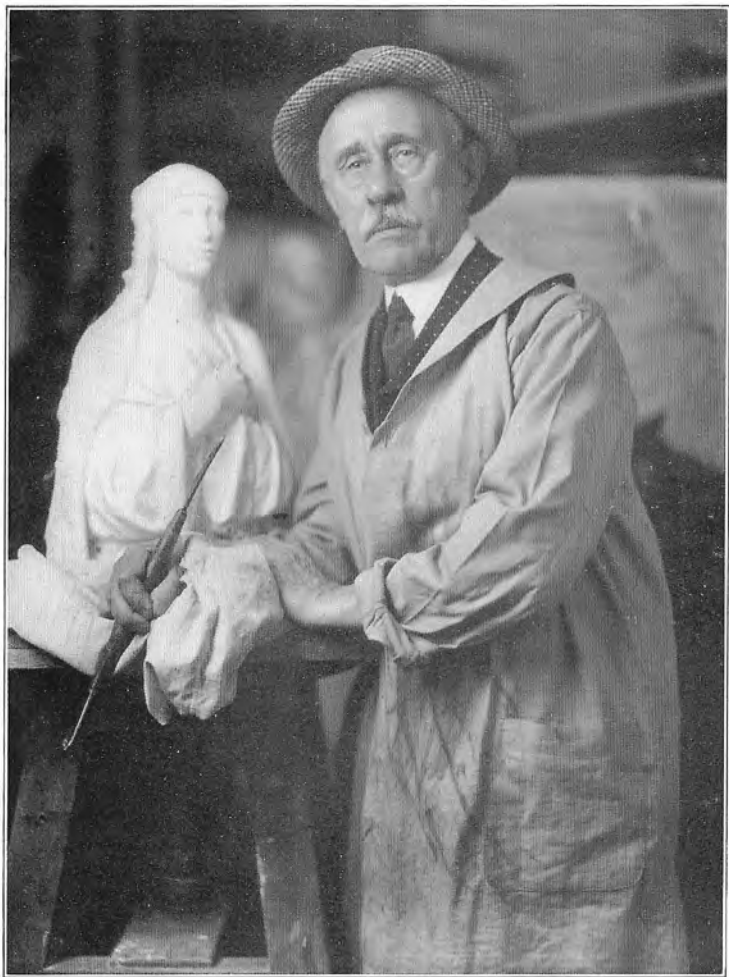
graphic print, of course, and will contain a slogan similar to that on the "Mothers' Day" picture. The size of the print will be approximately 8 x 10, but if you prefer a smaller size ask for it and if there are enough requests we will probably be able to furnish a print about 5 x 7 size.

Some display cases are small and do not permit the use of more than one or two prints, and for these the smaller size may be preferable.

There will be no charge for these prints. Make your request for the size you wish and it will be sent you as soon as it is ready.



You can sell one large print with almost every order, provided it's a good enlargement. Prints on Eastman Portrait Bromide retain the contact print quality.



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GETTING AT THE COST OF YOUR PORTRAITS

A PHOTOGRAPHER who keeps a set of books and evidently has a good system in his studio has asked us a number of questions regarding studio expenses, some of which may also be puzzling you.

He wants to know what percentage of gross sales is a reasonable or safe allowance for labor, for rent, for supplies, for advertising and for overhead and what items should be figured as overhead.

We are unable to answer some of these questions because the knowledge could only be gained by going over the books of a number of studios of varying size and business and arriving at an average. And even then the information would be of little value to studios doing a business above or below the average.

We have never had an opportunity to make such a survey so the best we can do is to suggest how the individual, in his own particular circumstances, can figure out his costs and do the only possible things to improve the condition of his business—adjust his selling prices to his costs and advertise to create more business.

Of the twelve months of the year some are lean and some are fat, so costs should be based on an average of the twelve months.

All productive labor should be considered as a separate item of expense. The labor of negative making, developing, proofing, retouching, printing and finishing comes under this head.

Cleaning, porter work, and labor for repairs, upkeep, etc., should be charged to overhead because it is not a part of the labor expense of producing the photograph.

The proprietor's salary must be figured as part of his costs. If all of his time is spent in negative making and similar work, his salary should be charged to labor. If part of his time is spent in selling or getting business in one way or another, that part is charged to selling expense. The salary of receptionist is also a selling expense.

Material actually used in producing your work is an item to be taken as part of your production cost. Material wasted or spoiled must not be overlooked—it must be included in this part of your cost.

Advertising should only include money spent in creating business and should not be confused with other expenses. Advertising cards for your display case, newspaper space, bill boards, advertising booklets and advertising letters can be charged to advertising and such expense can be from 3% to



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5% of your total gross sales.

Overhead includes depreciation on equipment, rent, water, heat, light, power, taxes, telephone, stationery and office supplies, insurance, labor for upkeep and all of the items that can not be classed as labor, materials, sales or advertising expense.

It is not possible for one to say what proportion rent should bear to gross sales. A location where rent seems high may be the means of so increasing sales that the rent is proportionately lower than a cheaper location where one does not get so great a volume of business. These are matters where the photographer must use his best judgment.

One must never make the mistake of charging any more or less permanent equipment to the cost of his photographs. If you buy a piece of furniture, rug, camera, draperies, or other studio accessories you must add the cost of these articles to your inventory of capital investment. If you figure that the article will last five years then you must charge one-fifth of its cost to depreciation each year, and it is this depreciation that must be figured in the cost of your work as a part of your overhead expense.

If, for an average month's business, you have your total cost for labor, for materials used, for overhead and for sales and advertising expense, you should divide each of these items by your gross sales

and this will give you your percentage cost for each item. If the total of these percentages is, for example, 89%, it indicates that your profit is 11%. Of course you will be able to prove your figures and know whether or not they are right, if you have kept your books carefully and have a correct record of all your expenses and your cash on hand and accounts receivable.

If you have considered your own salary as part of your profit, instead of charging a good salary for yourself to your labor or sales expense, you may be surprised to find how small your real profit is when you take the salary you deserve.

One way of roughly estimating costs, once you have all your expenses segregated, is by dividing each expense by the number of orders of photographs you have produced during the month.

It takes about the same amount of labor to produce a dozen 4 x 6 portraits as for a dozen 6 x 8. At any rate if you divide your labor expense by the number of orders, you have a fair idea of the cost of labor per order. The same applies to overhead and sales expense. You can figure material closer because you can keep an accurate account of the material that goes into each order and the waste, which can not be avoided.

When you have estimated the costs for the various styles of pictures made during the month, the



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total of these costs will tell you how close your estimates come to your total expense and what adjustment of your estimated costs will be necessary. You will also be able to tell from these costs which styles and sizes of pictures yield the largest profits.

You may think that because a 4 x 6 picture is one-third smaller than a 5 x 7 that it will cost one third less when, as a matter of fact, it is only the materials that cost less.

You may charge somewhat more for the labor on 8 x 10 pictures than you would charge for 4 x 6 but you must not fool yourself and make the profit on one size of picture make up the loss on another. If your figures show that you are losing money on any style of work, raise the price or discontinue it.

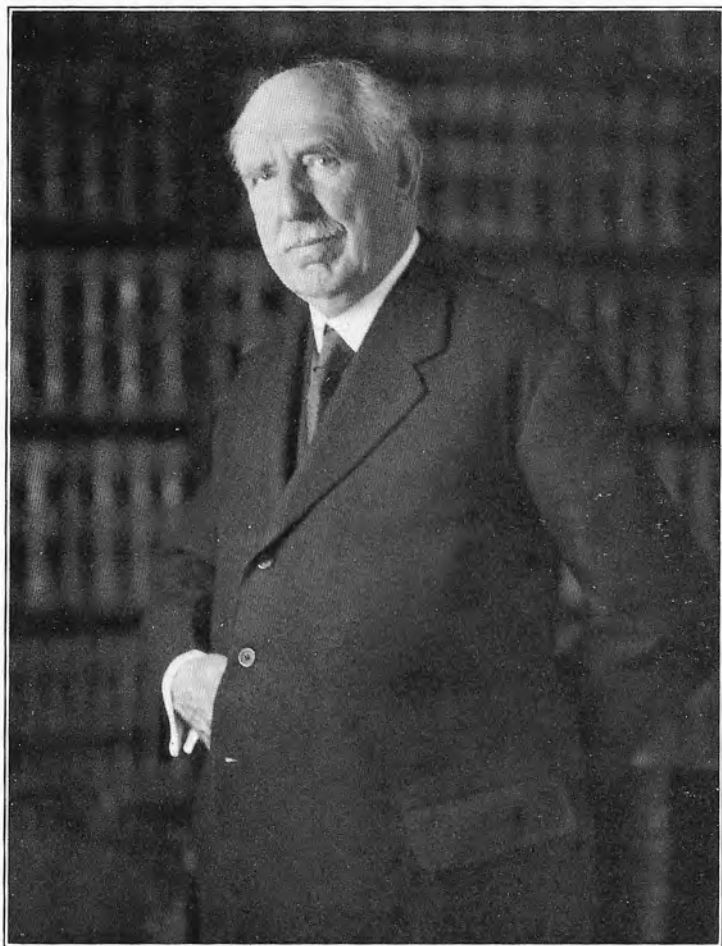
Make a profit on all work and push the styles you find most profitable. Then advertise to increase your volume of business and keep your studio busy at all times. Volume of business will reduce costs and increase your profits but this should not cause you to reduce prices. There will be times when business is slow and the busy months must make up for the dull ones.

Waste must be guarded but you can not expect to avoid all waste. The very best workmen will waste some material. One of the biggest savings is made by keeping your help profitably employed. Have

your printer make up a quantity of samples when he is not very busy—enough for a month or two of displays, changed weekly. Solicit copy jobs or other work in dull seasons to keep your operator busy.

And advertise to spread seasonable work over as long a period as possible. You can get Christmas business coming early if you will advertise early. Then advertise for the period directly after Christmas: "*For the very personal acknowledgment of an unusual or unexpected gift—send your photograph.*" Then comes Easter on April 17th and "Mothers' Day" follows in May, and all of these occasions can be advertised far enough in advance to keep you busy and so keep down costs.

If necessary, call in a good accountant, explain your individual problems to him and pay him to help you solve your cost problems. You will find it the best investment you can make because it will put you in a position to make a definite profit on your work, and you must have a definite and known profit to be successful, regardless of how big or how small your business may be. Many a man's profits go down instead of up when business increases simply because he does not know the factors that control his costs. And no one can point out the cause of losses or falling off in profits without an intimate knowledge of the particular business concerned.



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Go as far as you can in diagnosing your business and then call in the expert to administer the necessary remedies. Such action should

put you in a position to conduct your business with the greatest possible degree of success and satisfaction.



FOUR TIMES THE LEGAL RATE

IN MANY States the legal rate of interest is 6%.

When you fail to take your 2% cash discount, money is costing you 24% per year—four times the legal rate.

We might make our point clearer by putting the facts in a little different form.

The bills on which you are allowed a discount must be paid within ten days after the first of the month following your purchases.

You know these bills must be paid eventually but suppose you let them slide and use the money for some other purpose. When you do pay them you lose the 2% discount.

If you do this twelve months in a year you are losing 24%, so the money you have used for another purpose has cost you 24% or four times the legal rate.

If you are determined to make all the money you can out of your business you must do one of two things. You must accumulate a bank balance large enough to pay

your bills in time to secure your discount or you must borrow the money and save the difference between the cost of your loan and your cash discount. If you accumulate a bank balance you must make it up again each month after you have paid your bills.

Most photographers who lose their cash discounts do so from pure carelessness. One month's discount doesn't seem like a lot of money but it counts up when figured for a year.

On the other hand, borrowing seems expensive when one figures interest for a year but the cost per month is only one-half of one per cent and the saving is three times as great. So if you borrowed an amount sufficient to take your discount each month you would still be saving 18% of the 24%.

Loaning money is your bank's business. Ask your banker if he considers it good business to borrow money to discount your bills. He will probably tell you that this is one of the easiest ways he knows of increasing your profits.

We recommend Eastman Tested Chemicals because they are of the certain strength and purity necessary to produce the best results with Eastman Film, Plates and Papers.



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Eastman Portrait Film
Negative, Vitava Print.

The gift that carries
the true sentiment
of Christmas—your
portrait.



*Make an appointment for an early
sitting and avoid the holiday rush.*

THE SMITH STUDIO

LINE CUT NO. 116B, PRICE 20 CENTS

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*.

E. K. Co.



LINE CUT NO. 116A, PRICE 30 CENTS

Film quality which enables you to meet difficult situations, stimulates originality and removes the barriers to progress.

EASTMAN PORTRAIT FILM

*Par Speed—Super Speed
Uniform Quality*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

The Eastman Floodlight



In commercial photography this light is specially useful for subjects in poorly lighted factories or shops, for copying in the studio or as an auxiliary studio light.

It is also a very convenient lamp for studio or home portraiture. Fully extended, the light is 9 feet high—closed, the stand is 26 inches long. The Floodlight weighs 5 pounds and takes a 500 watt Mogul base lamp.

The price of the Eastman Floodlight complete, with 5 feet of heavy cord and plug, but without lamp, is \$20.00, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

To match the quality of your contact print the portrait enlargement must be made on a paper specially suited to portraiture.

EASTMAN PORTRAIT BROMIDE

Is a specialized product. Its quality, its tone and its texture enable you to duplicate the contact print in the enlargement.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

ELON

The developer that helps to reproduce
all of the quality of the negative in
the print—that's why we recommend
Elon.

We make it—we know it's right

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

Century Studio Outfits

That Century Studio Outfits embody every feature needed in studio equipment is known by every studio man in the country. They are standard equipment in practically all studios, and have been for years.

But many of these outfits have long since passed the limit of reasonable service. They are battered, wobbly and worn—no longer adornments to first rate studios. They should be replaced.

The new outfits have all the time tested features, improved here and there and are really masterpieces of cabinet work—all hand rubbed, french finished mahogany type. The metal parts are lacquered, sand-blasted brass. These newer Century Outfits enhance the appearance of any studio. See the new 10A Outfit, especially, at your stockhouse. It will answer your own needs.

*The Century Studio Outfits are made
by the Folmer Graflex Corporation*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Combination Pictures

Mean Extra Sales and Profits



The above illustrates the

VARIFOLD

one of three styles we list in our 1926-27 Catalog for Combination Pictures. These styles help the studio increase the amount of each individual order.

A special circular giving full details will be sent on receipt of your request, but we suggest that you send us 25c and you will receive in return, one of each of these three styles—the ASSEMBLY EASEL, VARIFOLD and UTILITY CASE—three mounters just right to help you make extra profits on your Fall and Christmas business.

SAMPLE OFFER FW-11

TAPRELL, LOOMIS & COMPANY

(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America

Eastman Plates

*Cover the entire range of
photographic requirements*

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